

# The Musical World.

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SATURDAY, JULY 26, 1879.

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## ROYAL ITALIAN OPERA, COVENT GARDEN.

LAST NIGHT OF THE SEASON.

Mdme Adelina Patti.

THIS EVENING (SATURDAY), July 26, will be performed MEYERBEER'S Opera, "L'ETOILE DU NORD." Catarina, Mdme Adelina Patti; Francesca, Mdme Valleria; Danilowita, Signor Nouvelli; Gritzenko, Signor Ciampi; Rinaldo, Signor Capponi; and Pietro, M. Maurel. Conductor—Signor VIANESI. At the conclusion of the Opera the National Anthem, "God save the Queen," will be played. On this occasion the doors will open at Half-past Seven, and the Opera will commence at Eight o'clock.

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Mdme Etelka Gerster.—Mdme Marie Rose.

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## ROYAL ITALIAN OPERA.

Since our last, with the exception of Mdme Adeline Patti's one appearance as Leonora in *Il Trovatore*, nothing has occurred at this theatre demanding special notice. About this admirable personation of Verdi's unhappy heroine (all Verdi's heroines, by the way, are unhappy) we have spoken more than once, and it remains but to add that it created a deeper impression than ever. Mdme Patti's talent as a lyric tragedian having ripened into perfection, it may fairly be asserted that no part in the domain of *opéra seria* is now beyond her reach. The audience was one of the largest and most enthusiastic of the season, which comes to an end this evening, the opera selected for the occasion being Meyerbeer's *Etoile du Nord*, with Mdme Patti as Catarina, and M. Maurel, worthy successor of Faure, as the Czar. Though hardly an eventful one, the season just expired has by no means been devoid of interest. Following the example of his late regretted father, Mr Ernest Gye has left scarcely any of the pledges contained in his prospectus unfulfilled—none, indeed, of any calculable importance. "Two at least" out of four operas named were unconditionally promised, and two were produced—*Les Amants de Vérone* of the Marquis d'Ivry, and *Le Roi de Lahore* of M. Massenet. The first of these was a failure, and, with Gounod's *Romeo et Juliette* in the library of the establishment, it is a wonder that it should have been given at all. The second, which introduced one of the leading French composers of the day to our English public, was a decided success—a success, it must be conceded, in a large measure due to the magnificence with which it is put upon the stage, rivalling anything of the kind in the history of a theatre renowned for such gorgeous spectacular displays. The generally efficient manner in which the music was executed, under the direction of Signor Vianesi, moreover, had not a little to do with the result, to say nothing of the fine singing of M. Lasalle, Mr Gye's new barytone from the Paris Grand-Opéra, in the part of the King. Of the two rejected works, one, *Hérold's Prê aux Clercs*, is reserved for the welcome re-appearance of Mdme Albani, early in 1880; the other, M. Paladilhe's *Suzanne*, is postponed, in all likelihood, *sine die* (sine invidia, it is to be hoped). The other promise of special significance was the revival of *L'Africaine*, with Mdme Patti as Selika; and this also, as our readers are aware, was fulfilled. It was in Meyerbeer's last opera that M. Lasalle, just referred to, made his debut as Nelusko, and by this single effort won a position which subsequent appearances fully confirmed. Among new comers, besides M. Lasalle, deserving particular mention have been Mdle Emma Turolla, who, though young and with much to acquire as a vocalist, is an intelligent actress, holding out unmistakable promise of excellence; Mdle Schau, a high and agile soprano from Denmark; Mdle Rosine Bloch, who made a "palpable hit" as Fides in the *Prophète*; Signor Silva, a *tenore robusto*; Signor Novelli, a light tenor, whose *forte* lies in the expressive style; Signor Silvestri, a bass of some pretensions; M. Gailhard, baritone from the Grand-Opéra; M. Vidal, bass; and last, not least, Mdle Heilbron, who may rank with the others, inasmuch as five years have elapsed since she appeared among us. This clever and charming artist has been of essential service during the absence of Mdme Albani, whom, though she could not rival in the trying part of Elsa, she zealously emulated, thus doing for *Lohengrin* what Mdle Cepeda, one of last year's newcomers, did for *Tannhäuser*, by replacing the same accomplished and popular Canadian songstress in the part of Elizabeth. Mdle Heilbron has also presented us with a more than acceptable Ophelia, thus making safe the one inevitable representation of M. Ambroise Thomas' great serious opera. But about these, as about the old-established favourites of the company, enough has been written, as also about the works in which they have severally appeared, each new performance from the beginning to the end of the season having been noticed in the due order of its occurrence. Having named Signor Vianesi, we should add that his fellow-conductor, Signor Bevilgiani, also worthily maintained the position to which he has long done credit.—*Graphic*.

The performance for the benefit of sufferers by the inundations of the Po and the eruptions of Mount Etna, in aid of which Mr Gye kindly gave the use of his theatre on Wednesday night, included scenes from various operas, in which many of the leading artists belonging to the company took part—besides a tuneful and charming waltz—"Fior di Primavera," composed years ago by Mdme Adeline Patti, arranged for orchestra and military band, and a pretty *ballet-divertissement* for the pretty Mdle Zucchi. Special remarks are not called for—beyond stating that it was a genuine musical treat to hear once again the picturesque scene of the meeting of the Cantons, from Rossini's magnificent *Guillaume Tell*, more especially with so admirable a representative of the Swiss Patriot as M. Maurel. The overture, by the way, was encored. On Thursday night the opera was the immortal *Barbière*, "for the benefit" of Mdme Adeline Patti, and the house was crammed to suffocation. (More about this in another column.)

## HER MAJESTY'S THEATRE.

Repetitions of *La Somnambula*, *Carmen* (twice), *Aida*, *Lohengrin*, and *Lucia di Lammermoor* form a complete history of the first week's extra performances at reduced prices. Although no more a novelty than any of the others, a special interest was attached to Wagner's greatest and most admired lyric drama, owing to the fact that Miss Minnie Hauk was, for the first time, to assume the character of Elsa—for the first time here, that is to say, for she has, if we are not mistaken, frequently played it abroad. The talent of the popular young American, both as singer and actress, has been generally acknowledged, and the high esteem in which she is held by opera-goers rests on purely legitimate grounds. On the other hand, the opportunities extended to her of showing that she possesses no less versatility than talent have, for reasons easy to understand, been more or less restricted, and it would not be surprising to find some in the habit of associating her name almost, if not quite, exclusively with the part of Carmen which she has played so often and so well. That Miss Hauk, however, is equal to higher efforts, her assumption of Elsa, had proof been wanting, would have placed beyond a doubt. Coming so quickly after the very remarkable impersonation of Mdme Christine Nilsson, who from the beginning has been inseparably associated at Her Majesty's Theatre with Wagner's poetic creation, the applause and unanimous acceptance she obtained were all the more to be prized. According to her wont, Miss Hauk has thought out the character in her own way, and represents it after her own fashion. That she has considered it deeply is no less evident than that she has studied the music with a thorough faith in its artistic significance as an essential element of the whole—not as a separate thing, to use *ad libitum* for the purpose of individual display, which would be opposed to the true Wagnerian doctrine, as inculcated by the writings of the master and those of his acknowledged disciples. The Elsa of Miss Hauk, in short, is a performance, throughout consistent. Avoiding needless detail, it may suffice to add that due effect was given to each important situation, the scene of the nuptial chamber, where Elsa passionately but vainly implores her sky-descended champion to reveal the secret of his birth and name, being the most striking of all, as can hardly fail to happen when so powerfully sustained as on this occasion by the *Lohengrin* and Elsa of the evening. Signor Campanini has rarely been happier in his delineation of the "Knight of the Swan;" Mdle Tremelli was again the Ortruda so deservedly praised; the Telramondo was Signor Galassi, than whom a better could hardly be desired; and Herr Behrens was the King. The chorus and orchestra, under Sir Michael Costa, left little or nothing to desire; and the interest with which the performance was listened to from end to end showed that *Lohengrin* is growing more and more in public favour.

The *Carmen* on Saturday afternoon was Mdme Trebelli, Signor Runcio resuming the part of Don José—both familiar impersonations. At the evening performance of *Lucia*, in which Mdme Etelka Gerster was again applauded according to her deserts, the Edgardo was that always ready and competent artist, Signor Frapolli.

A new Mignon, too, has been found in Mdme Marie Roze, who, while in her native country, had many opportunities of becoming intimately acquainted with the character both in a dramatic and a musical sense—opportunities by which her performance on Monday night showed that she had largely profited. Regarding her performance as a whole, it may be pronounced one of dramatic sensibility and level artistic excellence, and as such was recognized by the audience, whose applause was frequent and hearty. There was no other change in the distribution of characters. Donizetti's *Linda di Chamouni*, with Mdme Gerster as the Swiss peasant, was announced for Thursday, and about this very successful performance we shall speak in our next. Beyond the foregoing we have only to chronicle repetitions of operas already presented on several occasions. Mr Mapleson intends to prolong his extra season for another week, which will give further time for general remarks.

## To Josiah Pittman Sphinx\*

He summers in the winter  
 She winters in the summer  
 She springs in the autumn  
 He autumns in the spring  
 All the year round.

\* Copyright.

Paul Voigt Debigns.



## CHESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

Chester, Wednesday.

It was once my good fortune to visit the ancient city of Nuremberg, and then and there to feel myself an unpicturesque anachronism. I would say a glaring one, but that I wore the sad-coloured garb of a nineteenth century ratepayer. Then and there, too, I penned a deliberate opinion that the nineteenth century has no business at all in that burgh of the middle ages. No less fellowship hath light with darkness than a pot hat and cut-away coat with the be-walled and be-gabled town of Albert Durer and Hans Sachs. The traveller wearing such articles must, if he cherish any regard for the fitness of things, experience considerable uneasiness and a desire to bolt round the corner and hide himself. He is consciously out of place, and bethinks himself where he can buy slashed doublet and trunk hose, in order to harmonize with his surroundings. Some such experience is that of the visitor to this rare old city, especially at the present moment, when it is keeping high festival. High festival! In Chester, how should it be kept? Clearly, there should be a roar of culverins from the walls and much parading of men-at-arms at the gates, a conduit in the market square should run with wine, the city waits should make the antique streets resound with the noise of "sackbut, psaltery, dulcimer, and all kinds of music," the "rows" should be gay with garlands and fair faces, the corporation should drink unlimited sack, and the black-jack cease not to circulate for the behoof of baser appetites. Chester, rejoicing thus, would be Chester in keeping with itself, but as things go, the old town reminds one of a crusader in full armour setting out for Jerusalem with a Cook's ticket. By the way, I saw the thing exactly illustrated this morning. A little procession came down the broad road to the railway station, and the body of it was mediæval. There were trumpeters in quaint garb ready to make "the welkin" ring—we have abolished even the welkin now—and after them followed quaint men of javelins terrible to behold, even as was that very ancient wielder of the weapon, King Saul. But the tail of the pageant; slack, what a falling off was there! seeing that it consisted of a gaudy carriage of the most approved modern construction. So in Chester generally do the past and the present jostle each other, making strange confusion. But, as I said before, Chester is keeping high festival, and according to modern wont has hung out some flags, set the bells a-ringing, and devoted its mind and purse to the buying of tickets as per tariff. In what the festival consists the heading of my letter has already shown, and now let me formally congratulate the Deeside city upon having enrolled itself among the towns of England which periodically celebrate a feast of song. The more of such places the merrier. Birmingham, Worcester, Gloucester, Hereford, Bristol, Leeds—they are a gallant company, and all welcome the latest recruit, and wish its enterprise well. But there are peculiarities about this new solemnity which are worth dwelling upon. When the fight between the Dean and Chapter of Worcester and the friends of the three choir festivals was at its height, people generally inclined to believe that never would an English cathedral again be used for the purpose which one party repudiated and the other sustained. But out of that struggle arose the solution of a much-vexed question. The happy compromise arrived at last year showed how Religion and Art could kiss and be friends, and opened up a way through which every cathedral in England might diffuse not only spiritual influences, but those which appertain to the highest forms of music. That way Chester has taken, and to-day and to-morrow its cathedral is devoted to an orderly and beautiful function, harmonizing at once with the main purpose of the sacred building and the wishes of those who would locally promote the cause of art. The plan of the "services" is essentially that adopted at Worcester last year. A few prayers are intoned and lessons read at the opening, according to an authorized form; then the oratorio is given; and afterwards the congregation are dismissed with the benediction. Nothing could be simpler or less calculated to offend as regards the regulations for admission. I am happy to see that the farce of pretending not to sell places while actually so disposing of them is not played here. The seats are put in the market honestly and above board; and why not? It is enough, by way of answer to those who contend that the house of prayer should be free, to say that as a matter of fact it never is free; there are always "reserved seats;" and, if the dean and chapter of a cathedral choose once in a way to reserve all seats, the act only raises a question of degree about which their consciences need take no alarm. As it happens in the case of Chester, the cathedral is directly interested. The Festival takes place on behalf of the fund for the restoration of the edifice, and assuredly the veriest stickler for religious propriety, looking at what has already been accomplished, will wish success to those who aim at doing more. Hardly had any cathedral in England fallen into a worse state than

that of Chester, and there are still portions untouched by the hand of the restorer which convey a painful idea of the havoc time and neglect had wrought upon the whole. Years of effort have, however, wrought a great change, and now it may be said that the house of the Lord is beautiful as well as holy. If music can help the good work further towards completion, the result will be one of striking propriety, since it becomes more obvious year by year that our cathedrals will eventually act as the "nursing mothers" of religious art.

The idea of the Festival seems to have been well taken up by persons of influence in the city and the county. Thus the four presidents are the Mayor, the High Sheriff of Cheshire, the Duke of Westminster, and the American Minister. There is a host of vice-presidents, headed by Earl Grosvenor, and the managing committee is presided over by Dean Howson; but I look in vain for the name of the bishop of the diocese, who, presumably, is unfortunate enough to disapprove of the proceedings. One must, of course, respect an honest opinion and the action arising out of it, but one may also regret that the orderly and reverent doings of this solemnity receive no countenance from the prelate in whose mother church they take place. The loss is the Bishop's, since, as far as matters have yet gone, it is clear that his abstention does not for a moment imperil the success of the undertaking. Turning to the musical arrangements, it is hardly fair to indulge great expectations. Festivals, like other things, have need to look before they leap, and to learn the art of walking before they essay that of running. Dean Howson's committee evidently bore this fact in mind, and not only restricted the proceedings to two days, but arranged that the musical performances should be given on a modest scale. Hence the principal vocalists are but five in number—to wit, Miss José Sherrington, Miss Jessie Jones, Mdme Patey, Mr Maas, and Signor Poli. For a similar reason, the chorus, made up of the cathedral choirs of Chester, Westminster Abbey, York, Durham, Ripon, Manchester, Worcester, Hereford, Bangor, St Asaph, St George's Chapel, Windsor, and Lid's parish church, is not numerous; while a very cautious spirit is shown in the engagement of no more than forty-four instrumentalists. Truly, these numbers are not imposing; but it must be remembered that the Festival is an experiment, made by men not in a position to run risks, and who had nothing to guide them in determining the amount of support they are likely to receive. Yet, on the face of things, there is every reason why Chester should become the home of a flourishing sacred Festival. It is not far from the great music-loving towns of the North; it is the centre of a splendid railway system; and the cathedral furnishes every necessary advantage of a material kind. Let us hope that, though the present be but as the day of small things, it may lead to a brilliant future. Reverting to the chorus and orchestra, it is impossible to award either unqualified praise, since both suffer from want of balance. The boys' voices are so numerous and powerful as compared with those of the men that the very excellence of one part constitutes a defect of the whole, while we need not be at pains to insist that an orchestra with the usual complement of wind instruments and only twelve violins is nothing short of an absurdity. The performers, moreover, though gathered chiefly from Liverpool and Manchester, where there are many good artists, do not in every case come up to festival requirements, and hence in their department somewhat is left to desire. When I add that the organ is played by Dr Rogers, of Bangor Cathedral, and the organist of Chester Cathedral, Mr J. C. Bridge, M.A., Mus. Bac., enough is said for an opinion as to the personnel of the Festival. The musical programme includes for the opening service Attwood's anthem, "I was glad," a new setting of the *Magnificat* and *Nunc Dimittis* by Mr Bridge; Spohr's *Last Judgment*, and the "Hallelujah" from Beethoven's *Mount of Olives*. For to-morrow are set down the overture to *Samson*, a setting of the Canticles by Dr Bridge, of Westminster Abbey, Mendelssohn's *Hymn of Praise*, "O rest in the Lord" (*Elijah*), and Gounod's "There is a green hill far away." Besides which, on the evening of each day a miscellaneous concert takes place in the Music Hall, supported by band, chorus, and principals. I am not disposed to criticise this selection, for a reason already assigned. It might have been made more interesting to amateurs, but in the strict sense of the term the general public are not amateurs, and a young Festival waiting to live and grow old must so arrange its net as to catch the largest number of fish.

This morning the weather lost no time in declaring itself a sympathiser. The order went forth, "Pack clouds away," and was obeyed with promptitude and despatch, leaving a bright sun and blue sky to gladden the hearts of all. Thus encouraged, the city and county did their duty by the Festival, and filled the cathedral. Everybody, let me add, was in harmony with the true spirit of the occasion, and by "seriousness and reverence" set at rest whatever fears the Dean entertained when giving public expression to an

anxious hope that nothing unbecoming would mark the general behaviour. But really all fear was gratuitous. Respectable English people, such as these proceedings attract, are not heathens, nor so depraved as to have lost all sense of decency; wherefore it is hard not to feel annoyance at appeals which suggest the possibility of scandalous conduct on the part of those who would otherwise never think of it. The arrangements for the service were decent and orderly, the band and chorus (the latter all surpliced) occupying a raised platform under the tower, and having in front of them the officiating clergy, while the congregation filled the nave and aisles. It was some time after the appointed hour before all were in their places; but at length the service opened with Attwood's anthem, which work may have been chosen for its use of the National Anthem as an introduction. An unfortunate accident marred the start; but the sequel soon made amends, thanks to the singing of the chorus, especially of the boys, who here, as elsewhere, were splendid, and left absolutely nothing to desire. Mr Bridge's *Magnificat* and *Nunc Dimittis* attracted a good deal of attention, and, as far as could be judged, met with a favourable hearing.

Both canticles are set in pleasing fashion, with no special power perhaps, but assuredly with no lack of taste or scholarship. Their performance by the voices was throughout good, and should have been supplemented by an organ accompaniment, instead of by one for orchestra that had no orchestral qualities, and was indifferently played. It ought never to be forgotten that music thought out for the organ loses rather than gains by having its parts distributed among the instruments of a band. As regards the *Last Judgment*, some of my criticisms have surely been anticipated, and the observant reader expects me to say that the two symphonies, with many of the orchestral interludes, were not perfectly rendered. It was even so, and the effect sometimes disconcerted sensitive ears; but, on the other hand, the performance had its happy moments in number sufficient to compensate. Although the basses and tenors lacked power, the united cathedral choirs sang as such well-practised vocalists should, the boys again carrying all before them, and astonishing even experienced amateurs by their dash and precision. The solos proved to be in safe hands, Miss Sherrington and Miss Jones dividing the soprano music; that for contralto being taken by Mme. Patey; that for tenor by Mr Maas; and that for bass by Signor Foli. A word is fairly due to Miss Sherrington, whom I had not previously heard at a Festival, and who sang with so much intelligence and expression as to win general favour. Her share in the duet, "Forsake me not," was, in point of feeling, all that the rendering of sacred music should be. Beyond the concerted music Mme Patey had little to do, but that little was done perfectly, her noble voice ringing through the cathedral with superb effect. Mr Maas won his spurs at festival work on this occasion, and gave promise of a great future. So charming is his voice, and so elegant his style, that the popular verdict will always be for him; but he should avoid whatever tends to be lackadaisical, and aim, on occasion, at intense as well as subdued expression. With care Mr Maas may rise to any height as a concert artist. Signor Foli was of course quite at home in Spohr's work, and gave to his somewhat thankless, albeit important, part the full weight of a fine voice and an impressive delivery. Thus favourably treated in essential matters, and conducted by Mr Bridge with all the care demanded by circumstances, Spohr's oratorio was on the whole creditably performed. Beethoven's "Hallelujah" preceded the Benediction, and with it closed the first service of the Festival. This evening a miscellaneous concert took place, some portions of which will receive notice later.—D. T.

#### FRANKFORT-ON-THE-MAINE.

(Correspondence.)

Emil Claar, of Berlin, Director of the Residents Theater, has been appointed Intendant of the Frankfort theatres. His engagement is for five years, to begin 1st of August. The salary is about £900.

A new course of instruction at Doctor Hoch's Conservatoire at Frankfort will commence on 19th September. The first burgo-master is administrator of this institution. Joachim Raff is director, and amongst the professors are Mme Clara Schumann, M.M. Julius Stockhausen, Bernhard Cossmann, Hugo Heermann, and other well-known authorities for the theory and history of music and modern languages. Price per annum, from £15 to £20. This institution is deservedly doing very well.

The Jarret and Palmer American Nigger company—the principal actors and actresses have a strong "soupon" of Hungarian and Austrian origin—have been performing *Uncle Tom's Cabin* with considerable success at the Victoria Theatre at Frankfort.—FLAUDEREI.

#### MAELZEL—A RECTIFICATION.

(Concluded from page 451.)

The plan of visiting London together was not given up by the inventor or the composer; and to add a new and powerful attraction to the panharmonicon, Mälzl sketched a battle piece to commemorate Wellington's victory at Vittoria (June 21, 1813), and obtained Beethoven's consent to fill it out. That the entire plan of this battle piece was Mälzl's, we know from Moscheles and from Carl Stein, both of whom were very often in Mälzl's workshop, and witnessed its progress.\* Before the work was completed upon the cylinder, it occurred to Mälzl to make it the means of providing funds for the journey to London, which were sadly lacking, by inducing Beethoven to arrange and instrument it for full orchestra, and having it performed first in a grand charity concert, thus making it known, and preparing the way for profitable performances on their joint account. The composer consented to this also; and on 8th December the concert was given for the benefit of the Austrian and Bavarian wounded in the battle of Hanau, Spohr, Dragonetti, young Meyerbeer, Hummel, Romberg (the fagottist), and all the great talent then in Vienna taking part in the performances. The programme was Beethoven's Seventh Symphony, performed for the first time; Dussek's and Pleyel's marches, played by the automaton trumpeter, with full orchestral accompaniment; and then the "Wellington's Victory." The effect of the whole was indescribable, and on the 12th the concert was repeated. The clear profit of the two performances was 4,006 florins.

A few years previous to this Mälzl had sold the chess-player and its secret to Eugène Beauharnais for 30,000 florins, a sum which, with the proceeds of his exhibitions, had enabled him to meet his large expenses up to this time, and to aid Beethoven with a much-needed loan until they could begin their projected tour. He had sacrificed several months of time, had thus lost the most profitable season for his exhibitions in the cities on the route to London, and had even given up the "Wellington's Victory" as a grand feature of his panharmonicon; but his shrewdness and sagacity were thus far amply vindicated. He had given Beethoven an opportunity of performing the Seventh Symphony, which took the musical world as by storm, while the battle-piece, which delighted all musicians as a stupendous musical joke, aroused the common auditor to enthusiasm. No further expenses were necessary for copying and rehearsals, and now was the time to reap the harvest. Three weeks later (January 2nd) the third performance was announced for Beethoven's benefit—Mälzl was excluded from all participation in the concert or in its profits, and some numbers from the *Ruins of Athens* took the place of his trumpeter's marches!

On the placards announcing the first concert Mälzl had innocently spoken of the battle-piece as his property, and, upon Beethoven objecting to this, had issued new ones, simply stating that it had been composed by B. "out of friendship, for his journey to London." This, frivolous as it is, is the main pretext for his breaking with Mälzl, which Beethoven alleges in the paper (now, in the original, lying before the writer of this article) printed by Schindler as Beethoven's *deposition*—it being, in fact, as Schindler himself has noted upon it, nothing but "the statement of the grounds of the conflict between Beethoven and Mälzl, prepared by Beethoven for his advocate, Dr Adlersberg." It is a paper written by a very angry man some months after the transactions, and, though doubtless free from intentional misrepresentation, one that will not bear inspection,† still less his appeal against Mälzl to the musicians of London in July.

After several weeks of fruitless effort to come to an understanding with Beethoven, both in regard to the journey to London, and to the "Wellington's Victory," Mälzl departed alone with his exhibition for Munich. In vindication of his claim of property in this composition, the entire plan of which was his own, and which certainly was his in its panharmonicon form, he had prepared, or caused to be prepared, a full orchestral score of it in its new form—a score which, under the circumstances, Beethoven to the contrary notwithstanding, there could have been no difficulty in making substantially correct. In Munich he had it performed. When this was reported in Vienna, Beethoven brought an action against him in the courts, and there the matter rested, for the defendant was far beyond Austrian jurisdiction.

Late in summer we find Mälzl in Amsterdam, with his Panharmonicon, his Trumpeter, the Conflagration of Moscow, and his Musical Chronometer. It was then and there that he obtained from a mechanician of that city, Herr N. Winkel, a hint which caused him to discard his chronometer, and led to the metronome—viz., to the use of the peculiar pendulum of the latter instrument while conducting his

\* See Thayer's Beethoven, vol. iii., page 253, et seq.

† Ibid, vol. iii., page 469.

exhibitions in England and France. During the next two years he perfected the metronome, and late in 1816 we find him (Mälzl & Co.) established in Paris as a manufacturer of the instrument, for which in France he had obtained a patent. Winkel, upon seeing one, instantly claimed it as his invention, and the matter was at length brought before the Dutch Academy of Science, which, after a patient examination, decided in Winkel's favour—at least as to the use of the pendulum. Whether Winkel had previously completed a practical metronome does not satisfactorily appear.

Mälzl was a very fine chess player; and doubtless it was his intercourse with the fine players of Paris which awakened the desire to again possess Kempelen's trick. Beauharnais, now Duke of Leuchtenberg, was settled in Munich, and thither in 1817 Mälzl took his way to negotiate with him for its re-purchase. It is said to have been effected at the former price of 30,000 francs, to be paid out of the profits of its exhibition. Another object of this journey was the introduction of the metronome, and this took him to Vienna. A good word for it from Beethoven was of more value than that of any other man living; hence, were his suit against Mälzl well grounded, now was the time to prosecute it. Instead of this it was withdrawn, and the costs already incurred were divided equally! The point whether the Wellington's Victory was by right the property of Mälzl or Beethoven was never judicially decided.

The subsequent travels and adventures of Mälzl with his chess-player, his Conflagration of Moscow, &c., &c., in Europe and America may be read in the "Book of the First American Chess Congress," contributed by the late Professor George Allen of Philadelphia. Mälzl, bearing in the United States an excellent reputation as a man and gentleman, was found dead in his berth on board the American brig Otis, 21st July, 1838, being then on his return from Havana to Philadelphia. A four pounder gun was fastened to his remains, and so they were committed to the care of the great deep.

A. W. THAYER.

#### OUTWARD BOUND AT DUNSTER.

(From the "Dunster Chronicle.")

A very successful concert was given by the Dunster Philharmonic Association on Thursday, the 17th inst., at the Luttrell Arms Hotel. The whole of the music was of an artistic and elevated character, and its selection reflects the highest credit on the society. It is pleasant to see associations of this kind display a healthy spirit of eclecticism by choosing works for their intrinsic merit and beauty, irrespective of other considerations, instead of restricting themselves, as do some societies, to antiquated compositions—veritable musical fossils—of many of which it may be fairly said that their age is their sole recommendation. The principal piece on this occasion was Macfarren's highly dramatic cantata, *Outward Bound*, a work bristling with difficulties, and which requires untiring perseverance on the part of the singers. The characters were represented as follows—Mermaid, Miss C. A. Wise; Sailor's Wife, Mrs Windsor; Sailor, Rev. W. P. Michell; Chorus of Sailors and their Lasses. Mrs Windsor gave the lovely song, "Although my eyes with tears were dim," in a pathetic and expressive manner. Very beautiful is the change from minor to major at the words, "Babe, who smil'st at every tear," and this point was observed with due care. The Mermaid's music, of a florid and ornate style, was entrusted to Miss Wise, who, possessing a voice of great power and compass, executed it with the utmost brilliancy. In the song with chorus, "Hark to me," the original setting of which was performed, her vocalization was most effective, while in the storm chorus, "A veil of darkness," her perfect intonation of the sustained high "D flats" was worthy admiration. The characteristic part-song, "Weighing anchor," was greatly appreciated by the audience, who evidently enjoyed its markedly nautical humour. Written for men's voices, it is as truly a national song as any we possess, only requiring wider publicity to become a general favourite. The miscellaneous part of the concert commenced with the overture to *Le Nozze di Figaro*, well played by the orchestra. Miss Sharland sang Blumenthal's "My Queen" with taste and feeling, while the Misses Copp evoked the enthusiasm of the auditors by their rendering of Mendelssohn's two-part song, "The May-bells and Flowers." A duet, by Mr G. A. Osborne, for pianoforte and violin, admirably played by Mrs F. J. Slade and Miss C. A. Wise, gave great pleasure, as did also "A Wealthy Lord," from Haydn's *Seasons*, the solo being assigned to the latter. Mr J. Davis possesses a fine voice, which was shown to advantage in "If doughty deeds." A special word of praise should be awarded to the performance of Dr Macfarren's beautiful setting of "Orpheus with his lute," in which the careful observance of light and shade was much admired. The thanks of the association are due to Mrs F. J. Slade, who ably fulfilled the responsible duties of accompanist.

#### NOTES UPON NOTES.

An able, artistic, and instructive critique in the *Daily Telegraph* on the concert given by the Royal Normal College and Academy for the Blind; the touching account of the sympathy of their Royal Highnesses the Prince and Princess of Wales and their children; setting a fashion, it is hoped (when also patronized by so many of the nobility and gentry), in the right direction—I feel emboldened to make a few remarks on the advantages the blind have over their "seeing" brethren in the study of music, and this I say by way of encouragement to all who are thus afflicted with blindness, to persevere in their study of music, when they can but feel how many compensating powers are given to them for the loss of sight, and in this particular department.

In the first place, the blind start with this advantage: they have to "enquire within" upon everything. Musicians know how necessary it is to the real cultivation of the musical soul to hear music in the mind's ear, apart from any instrument; that those who feel the ideal have greater power with the actual. How often it is that those who can see neglect to cultivate the powers of hearing, understanding, and feeling; that the four properties of the ear—1st, the ear for tune; 2nd, ear for time; 3rd, the ear for combinations; 4th, the ear for locality (or exact pitch)—are left comparatively dormant for want of being properly exercised. I do believe it is possible that the blind, being driven into themselves, may have a greater power of listening, understanding, and feeling more in music (as in another world) than even those who see; and I can but hope that at the Royal Normal College, with such aid as Mr Fritz Hartvigson, Mr Carl Deichmann, and (last, though not least) Mr Campbell, we may hear over and over again how their music grows. I can fancy that the first great difficulty is beginning; but I doubt not that facilities of instruction in this direction may improve daily. After the first steps are got over, I can fully understand what rapid progress the blind would make in music—real music. It is a good thing that the science of tuning is so much attended to in the Normal School. Tuning is no common occupation, as every real musician will admit, dependent so much on a fine ear and a certain sort of mathematical skill. I remember a celebrated tuner in the Midland counties—the late Mr Goltman, of Leicester—who could tune a pianoforte more rapidly than any one have known, who seemed to have such decision of ear; and after having tuned the pianoforte well in all its bearings, &c., would, on hearing the pianoforte played, in the most rapid passages, detect any flaw, and at once discover the string or strings *quicker* than any one who could see. By far one of the most extraordinary things that a blind composer may do, is giving the dictation (so difficult to give) to an amanuensis (as difficult, too, to take), making and educating the amanuensis to be a thorough musician. How a full score is thus written out—I have known one of our greatest musicians dictate a bassoon part (for instance, to one of Handel's compositions, when adding wind instrumental parts), and then not going down the score, so as to know the place of the bassoon part, but dictating the bassoon part separately and most rapidly. I do hope that there may be a discovery made, so that a blind composer could himself write down his own ideas; for with all the marvellous gift of memory which the blind in general so wonderfully possess, yet I have heard it most touchingly alluded to by a blind composer, that for want of an amanuensis at the moment ideas had come and gone. With regard to the executants amongst the blind, it is not too much to say that they absorb the music in themselves; they create out of that which has been created by the composer's memory—may be almost said to assist feeling. In fact, I think the blind may become the greatest players and composers. And in these days, when music is so advancing, greatly through the power of public instruction in the analytical programmes given at concerts, then listening to a performance with the knowledge thus acquired, and afterwards reading a well-written critique on the performance as it actually took place, England is fast becoming a musical nation, and as such we should do all in our power to assist our blind brethren, for assuredly they will eventually be able to assist their seeing compatriots.

W. H. HOLMES.

LEIPZIG.—The report that Herr Rebling is dangerously ill from the fatigue of impersonating Mime in Wagner's *Siegfried* at the Stadttheater is unfounded. (Not true.—DR BUDGE.)



## A SOVEREIGN DILETTANTE AND HIS COURT IN 1568.\*

(Concluded from page 456.)

Next day there were several masques and a scene representing the history of Jeanne d'Arc. It is the official programme which informs us of this curious fact, and there was much delicacy in the idea, since it was to do honour to Renée of Lorraine that attention was directed to the great deeds of the immortal Maid of Domremy. Then a band of nymphs, led by a shepherd, came and danced to the sound of sixteen instruments, playing a very gentle air à l'allemande. The proceedings on Tuesday commenced with a fine six-part mass by Orlando de Lassus, and, during the repast, a six-part work by Giacomo di Cherle, chapel-master to the illustrious Cardinal D'Augusta, was performed. The poetry was by Nicolo Stopio. The first chorus gave the first verse, then the second took up the second verse in *canto fermo*, while the two verses combined represented, by the arrangement of the letters, the date of 1568; and, lastly, the chorus sang *tutti* the rest of the poetry. Every other day in the week was marked by various musical novelties, jousts, or masques, to the sound of fifes, kettle-drums, and trumpets. On Wednesday, 3rd March, a charming seven-part mass by Cyprien de Rore was played, and then, as usual, the company proceeded to the banquetting-hall, where they heard a six-part song by our author himself, Massimo Trojano, the verses again being by Nicolo Stopio. On Saturday the Court did not go out, and a six-part Moorish dance, by Orlando, was performed with six fifes and six picked sonorous voices. On Sunday was celebrated a twenty-four part mass by Annibal Padouan, the excellent organist and Master of the Chamber to the Archduke of Austria. Among the other compositions a forty-part motet by Alessandro Striggio was greatly admired. The orchestra consisted of eight trombones, eight violas, eight low flutes, a harpsichord, a grand lute, and all the rest voices. Alessandro Striggio was a Mantuan gentleman, who, by his talents and merit, had gained the favour of Cosmo di Medici. Fétis has given an important notice of him in the *Biographie des Musiciens*. Monday, the 8th March, was the last day of the festivities, but music was not neglected any more than were musicians, and Orlando showed himself in an entirely new light. After the banquet an extemporized comedy, à l'Italienne, was performed, the great Orlando filling the part of a Venetian Magnifico in a way that made the whole of the noble assembly laugh till their sides ached. Fleming as he was, he spoke Italian as well as though he had lived fifty years in the valley of Bergamo. Not only was he the musician on this occasion but he was charged with preparing and getting up all the entertainment. One day only before the performance, Duke Wilhelm sent for him and begged him to let them have a play on the next ensuing day. On quitting the prince, Orlando met Massimo Trojano, who consulted with and explained the situation to Ludovico Vuelfero, whom the Duke of Bavaria had formerly sent as his representative to his Catholic Majesty of Spain. Our friends set to work, and quickly extemporized the subject of the comedy. The latter was in three acts. Orlando de Lassus impersonated a magnifico called Pantalon; Giovan Battista Scolari di Trento played the Buffoon, and Trojano took three characters; one, a peasant in the prologue; another, a lover named Polidoro; and the third, a despairing Spaniard, called Don Diego de Mendoza. The subject was that of the amorous courtesan, a subject so often reprehended, so often selected, and always new. The part of the courtesan, called in the piece Camilla, was sustained by the Marquis de Malespina. As a matter of course, Orlando de Lassus assigned a certain space in this fanciful creation to music, and, with a slight amount of exaggeration, we may say that his *Cortegiana innamorata* was the first buffo-opera. In the prologue he introduced a charming five-part madrigal. Shortly afterwards, Massimo Trojano, who had first appeared as a peasant, came on splendidly attired, and spoke in praise of joy and love; but a servant of his brother, Fabritio, brought him bad news, and the loving swain sent for his dear Camilla. In another part of the scene, Orlando, lute in hand, warbled forth a tender serenade; then abandoning song, he began a comic monologue in which, as Pantalon, he "filled the air with his sighs and the earth with his tears," everyone being convulsed with laughter during the entire monologue. He next met the Buffoon. The latter, who did not at

first recognize him, ran so violently against him, that both fell. When seated face to face on the ground, they at length did recognize each other; they spoke of past times, and the scene ended by Pantalon's confessing his love for Camilla, and asking his companion to favour his projects; the buffoon promised to do so, but did the exact reverse. Scarcely had Pantalon left, ere the Buffoon entered Camilla's house, and Camilla received him with open arms (so true is it, Trojano adds in a melancholy strain, that women neglect good men to run after bad ones). At this moment, soft languishing music, executed by five viols, was heard. Pantalon was wondering he received no answer, when the Buffoon came and brought word that the crafty female would consent to grant Pantalon's wishes, provided he would assume the clothes of the Buffoon. Pantalon did not hesitate, and, during this time, the Courtesan promised her favours to the Spaniard on condition of her receiving a gold necklace. When the Buffoon and Pantalon returned after exchanging costumes, they both entered Camilla's house, and the audience heard a concerto executed by four voices, two lutes, a harpsichord, a flute, and a bass viol. The third act was exceedingly complicated. The Buffoon, like Scapin afterwards, concealed himself in a sack to escape the anger of those whom he had deceived; nothing was heard but beatings, rhodomontades, comic sobs, and quid-pro-quo's, occasioned by Pantalon's having exchanged dresses with some one else. Polidoro, the rejected lover, and the Spaniard, Diego, halloed, wept, and stormed on all sides; at length Camilla married the Buffoon, and the whole wound up with a ballet in the Italian fashion. When the piece was over, Trojano came, on the part of Orlando, to beg pardon for its imperfections, but every one declared himself satisfied. There were songs, choruses, instruments, and dances—nothing was wanting to constitute a buffo opera. Is it not curious to see the great Orlando de Lassus, the prince of musicians, and the honour of the Flemish school, assuming, to the immense delight of the assembly, the part of *basso buffo* in a farce, which, it appears, was highly amusing, and of which he was, at one and the same time, author, actor, and composer? But the festivities necessarily had an end, and on the Tuesday all the visitors bade farewell to the newly married pair, leaving everyone presents and mementoes, rich apparel, gold chains, and jewels; each person received gifts according to his importance; each prince desired to be distinguished for his generosity and magnificence, the Duke de Vaudemont, for instance, leaving a hundred gold crowns for the musicians of the Duke of Bavaria. The rejoicings had lasted a fortnight, during which music nearly always held the most important place, and no author has given us a better idea than Trojano of a court in which our art was held in honour. The whole musical 16th century appears before us in all its brilliancy and in all its pomp. We see what could be done by a prince fond of music, and we see, also, the position then held by a master like Orlando de Lassus, who found patrons able to sustain and help him, and to supply him with the means of profusely multiplying the works which for ever constitute the glory of the great Flemish school.

H. LAYOIX, JUN.

## OUR DAYS.\*

(Impromptu for Music.)

There are some days so golden We deem the sun can not Go down upon the radiance Of our fair happy lot, Then spring-buds bear a fragrance They never yield again, Tho' thro' the long dim future We yearn for them in vain.	But there are days of sorrow, Of loneliness and pain, When Hope forgets to whisper How "light shall come again!" When faded blooms only About our feet lie spread, When our wrung heart prays wildly, "Were I, O God! but dead!"
And there are days so lustrous, So steep'd in purple hue, The trembling soul half wonders— Can its full bliss be true? Or has its life passed into Some bright enchanted sleep. Tho' which the Heaven's own rapture In haloed visions sweep?	And yet, thro' the dense darkness Of Life's most dreary night, Floats incense of dead roses, Shines reflex of pale light! Until the heart remembers That love can never die! And kneeling, greets its splendours, Trail'd downward from on high.

\* Copyright.

A SOLDIER'S DAUGHTER.

\* From the *Revue et Gazette Musicale de Paris*.

## BIRTH.

On June 21, at Blenheim Road, St John's Wood, the wife of Mr JOHN CHESHIRE, harpist, of a daughter.

## DEATH.

On July 21st, at 30, Page Street, Westminster, ALEXANDER RUSSELL, in his 86th year, for upwards of seventy-one years with John Broadwood & Sons.

## The Musical World.

LONDON, SATURDAY, JULY 26, 1879.

### To Adelina Patti.

*Or che i begl' astri fan da noi partita  
Luce a recar ove il destin gl'invita,  
T'n, di sì vago ciel primiera STELLA  
Risplendi più che ognor raggianti e bella.*

J. P.

THE subjoined advertisement appeared in the *Times* of Wednesday, the 23rd July :—

M<sup>D</sup>ME ADELINA PATTI, ayant consenti à chanter dans un CONCERT pour les ITALIENS PAUVRES, a reçu du Directeur de l'Opéra la lettre suivante :—

"Royal Italian Opera, Covent Garden, London, le 10 Juillet, 1879. Chère Madame Patti,—J'ai reçu votre lettre dans laquelle vous proposez de chanter dans le Concert donné pour les Pauvres Italiens. Vous savez que c'est décidé que vous chantez trois Opéras dans la même semaine, et quoique j'ai très grand désir de faire tout mon possible pour cette bienfaisance, je ne puis pas sacrifier une de vos représentations. Vous avez travaillé beaucoup cette saison, et je sais bien que vous ne devriez pas chanter quatre fois en six jours. Alors, j'espère que vous aurez la bonté de dire à MM. les Entrepreneurs de ce Concert que c'est tout à fait impossible de chanter pour eux. Je suis, avec mes meilleurs compliments, votre très-dévoûé, Ernest Gye."

A very logical and sensible letter, as it appears to us—just such a letter, in fact, as the late Mr Frederick Gye would have written himself.

The director of the Royal Italian Opera, in giving the use of his theatre, with all necessary appurtenances (including the services of his stage-manager, curtain-lifter, and fore-lamps orator, Sig. Tagliafico) surely exhibited a generous sympathy deserving all praise.

He did more, however. He permitted such of his leading artists as might be willing to take part in the demonstration.

He allowed his Vianesi and his Bevigiani to sit before the conductor's desk.

He enjoined his Zucchi to float and fly her wingedest to dulcet music. He yielded up Josiah Pittman.

He granted everything, indeed, except one thing: and that he could not possibly grant, for reasons clearly set forth in his very clearly expressed letter.

What claims have the Italians on Mr Gye?

What claim has Mr Gye upon the Italians?

*Aut'e chose.*

Mr Gye's father paid thousands and thousands upon thousands to Italian artists, for upwards of three decades.

Nay more.

He has helped to house and nourish hundreds of inferior Italians, by finding them employment in his theatre. Italians owe more to Mr Gye than Mr Gye to Italians.

Mr Gye's brightest luminary is also his costliest.

*Adelina Patti!*

He pays Adelina Patti two hundred guineas for each performance. Adelina pays him back double.

When she sings his house is *pieno*.

*Plenilunio!*

In giving Patti he gives four hundred guineas.

*Avia.*

Why should Mr Gye, English manager without *subvention*, after sacrificing so much, sacrifice four hundred guineas *par dessus le marché*?

Look at the date of his letter to Adelina.

Twenty of July!

So that fourteen days before the benefit Adelina had asked permission.

She was already pledged to appear three times during that week. 'Twas but to add a fourth.

*Mons. Gye de vive. "Non!" fit il.*

*Le Comité d'éternuer.*

At the benefit, the house was *comble*. Rosina opens the balcony window. A handful of the inferior Italians cry "*chut!*"—and use whistles. Rosina turns pale, and closes window.

*Curtain falls.*

*Enter Tagliafico.*

TAGLIAFICO.—Ladies and gentlemen! In five minutes M<sup>d</sup>me Patti will have sufficiently recovered to resume her duties (*loud applause*).

In five minutes Rosina comes forward amid acclamations from every side. In the twinkling of an eye the stage is strewn with flowers, as though by magic, amidst them standing Adelina erect, like Venus just risen from the sea.

She sings "Una voce" more than ever divinely—as only "Una voce" can sing it.

Applause and cheers and bouquets reiterated. Rest of the evening a triumph!

Only two Italians took part in the representation!

Turola and Pasqua had flown. They are to be hooted off the stage at Brescia. They will never dare to sing again in Italy. Nor will Patti.

*Avia.*

*Grapes are sour. Fiasco Miserabile!*

Ghost of Montecristo.

MADAME CHRISTINE NILSSON left London for Paris on Monday.

M<sup>D</sup>ME MONTIGNY-RÉMAURY has been playing with extraordinary success at the Société Philharmonique in Tours. She returns to London immediately.

M<sup>D</sup>ME ALBANI will sing in the autumn for eight nights at the Pagliano, Florence, and afterwards appear at Brussels, the Hague, and Amsterdam.

M<sup>D</sup>LLE SARAH BERNHARDT, it is understood, has withdrawn her resignation, subject, however, to a leave of absence allowing her to fulfil her engagements in America. (*Nous verrons.*)

SIG. SCHIRA has gone to Paris on a visit to General Cialdini, the Italian ambassador; from Paris he proceeds to Milan, where he will conclude the arrangements for his new opera.

### OCCASIONAL NOTES.

MR ARTHUR SULLIVAN.—Owing to continued ill-health, Mr Arthur Sullivan will not be able to direct the Covent Garden Concerts of Messrs Gatti for some time to come. His temporary substitute, however, Mr Alfred Cellier, is an excellent musician in every way fitted for the post. Mr Sullivan intended leaving Paris for Geneva on Saturday last, but was compelled to postpone his journey until the following Wednesday, so that his projected visit to mid-Rhine, as the guest of Prince Metternich, announced by certain of our contemporaries, would seem to be more or less of a myth. At any rate, Geneva is a somewhat roundabout way to get from Paris to Johannesburg. The fact is, that Sir Henry Thompson, Mr Sullivan's professional adviser, enjoins complete repose and absence from all work for an indefinite period, added to the benefit that may be derived from the waters at Evian or elsewhere, as may be deemed expedient.—*Graphic.*

M<sup>D</sup>LLE MARIE HEILBRON and M. Maurel are both engaged by M. Vaucorbeil for the Paris Grand-Opéra. M. Maurel, who is to re-create Hamlet, in the opera of Ambroise Thomas, has been seen from time to time at the Lyceum, studying both the performance and the *mise-en-scène*. As M. Maurel watched H. Irving, so did M<sup>d</sup>lle Heilbron watch Ellen Terry.

WE call attention to a *soirée musicale*, to be given in St George's Hall, on Tuesday next, by Master Luigi Gustave Fazio, a pianoforte virtuoso aged six, described by many Italian and German papers as a veritable child-phenomenon, a *Wunderkind*, a *rara avis*. Great curiosity has already been excited about him, and we trust that expectations may be fully realised.



M. VAUCORBEIL has entered upon his duties as director of the Paris Grand-Opéra, *vice* M. Halanzier. The revival of Auber's *Muette de Portici*, the masterpiece of the French school of lyric drama, is again postponed for a month. In Auber's case it seems clear that a prophet is no prophet in his own land. Richard Wagner is said to be writing his Autobiography. The author of the *Ring des Nibelungen* is at any rate a self-constituted prophet.

On the night of her last appearance for the season (Monday, the 14th), after the opera (*Mignon*) was over, Mdme Christine Nilsson warmly shook Mr Lazarus by the hand, begging him to convey her "love" to all the gentlemen of the orchestra. Instead of conveying it, however, Mr Lazarus kept it for himself. Had it been a kiss from the fair Swede, it would have been just the same, the egotistical master of the clarinet declaring that he is not a conveyancer, but a keeper. Fancy Lazarus dividing Christine's love with the wildly tumultuous poet-fiddler, Frank Amor, or (to say nothing of the proud Sir Michael) with the courtly and majestic violinist, H. Doyle! *Pas si bête.*

### CONCERTS.

SCHUBERT SOCIETY.—The sixty-second and last concert of the thirteenth summer season of this excellent society took place on Thursday, the 17th July, at the Langham Hall, for Herr Schubert's benefit; the programme on this occasion being miscellaneous. The concert opened with Schumann's quintet in E flat, Op. 44, played by M. Le Cerf (pianoforte), Herren Otto Booth and Hause (violins), Herr Schneider (viola), and Herr Schubert (violinocello). The other instrumental pieces were—a quartet by Mendelssohn; solos for violinocello by Herr Schubert—whose excellent rendering of a composition by himself and a *musette* by Offenbach evoked much applause and a well-merited "encore"; solos for violin by Herr Otto Booth and Herr Schneider; duet for pianoforte, Herr Hause and Miss Goldsbro, who played Chopin's Polonaise (with quartet accompaniment); solos for the same instrument by Sir Julius Benedict and Herr Hause, who (in the absence of Mr Lindsay Sloper through indisposition) played a new composition by Sir Julius Benedict and a grand march entitled "Malcolm"—first time in London. The vocalists included Mdle Stella Corva, who was most successful in the *scena* from Meyerbeer's *Pardon de Ploïrmel* (*Dinorah*); Mdme Mary Cummings, who sang "Nobil Signor" and a new song, "Curfew," by Mr Defries, member of the society; Miss Maud Irving, Signor Monari-Rocca, and Messrs Bernard Lane and Fulkerson. Sir Julius Benedict and Herr Schubert conducted. The hall was very crowded. Between the parts Herr Schubert addressed the audience as follows:—

"In accordance with the custom of past years, I have much pleasure in addressing you on this occasion to inform you of the progress this and the Mozart and Beethoven Society have made during the present season. The members will be pleased to hear that this our thirteenth season has been a very successful one. ("Hear, hear.") We have introduced not less than 37 artists, both English and foreign, by means of our *soirées* and concerts, for the first time to a London audience, and performed 26 new vocal and instrumental compositions for the first time in public. Our orchestra consists of 51 members, and has made such a progress that I hope to introduce it next season. I consider it my duty to express my sincere thanks for the active interest shown to the societies by the respective presidents—Sir Julius Benedict for the Schubert Society, the Marquis of Londonderry for the Mozart and Beethoven Society. I will not detain you any longer, as we have to conclude our programme; and, thanking you most sincerely for the support given to the societies, I trust you will continue the same in future seasons."

This address was heard with the interest it merited, and received with general applause.

MISS FLORENCE COPELTON'S *Matinée Musicale* was given in Steinway Hall on Saturday, July 12th, with Mdle Van Zandt, Mdme Feininger, Mr Carleton, and Signor Tecchi as vocalists, and Herr Carl Feininger as violinist, Miss Copleston herself representing the pianoforte. The concert-giver played, with Herr Feininger, a sonata for piano and violin by Rubinstein, and chose for her solo displays Beethoven's thirty-two Variations in C minor, Bach's Gavotte in B minor, No. 2 of Schumann's "Kreisleriana," Liszt's "Regatta Veneziana," Chopin's Polonaise, Op. 26, and a characteristic "Tarantelle" by Stephen Heller—in each particular instance deserving and obtaining the approval and applause of her hearers. Herr Feininger gave Ernst's "Airs Hongrois" for violin; Mdme Feininger sang an *aria* by Raff, "Vom Strande;" Mdle Van Zandt contributed "Voi che sapete;" Signor Tecchi, a romance from the *Mignon* of Ambroise Thomas; and Mr Carleton,

Faure's popular *chanson*, "Les Rameaux." Mr F. H. Cowen accompanied *covenishly*—which signifies with the serpent-like *vous* (gumption) of a cunning practitioner.

MISS COWEN'S "Dramatic Recital" was given at Steinway Hall on Tuesday afternoon, July 15th. The pieces selected for "recital" were—"Curfew must not ring to-night" (Anon), "The Cane-Bottom'd Chair" (Thackeray), "Hoping against Hope" (T. Hood), "St Valentine" (Re Henry), "Only a Mountebank" (Re Henry), the first and second scenes from the fourth act of *Romeo and Juliet*, and "The Two Thumpers" (Aliph Cheem). Miss Cowen more than justified the high praise she has obtained as a mistress of elocution. Her delivery is easy and natural, every word is distinctly uttered, and where energy of expression is called for there is all the necessary power. Moreover, she knows well how to modulate her voice and accommodate its tones in passages of tenderness or grief. The programme was varied with some admirable singing by Mrs Osgood and Miss Alice Fairman, the accompaniments on the piano being played by Mr F. A. Cowen—with that peculiar charm of manner which, as we have said more than once, is generally designated and accepted as "Cowenish." The hall was very full.

MISS EMMA BARKER made her first public appearance on Monday, July 7, in a *matinée* held, by permission of Mr and Mrs Baines, at their mansion in Portland Place. Miss Barker has a soprano voice of pleasing quality, and, despite the timidity quite natural in a youthful *débütante*, created a sensible impression. She sang "Bid me discourse" in a manner at once unaffected and agreeable; and in a setting by Mr Berthold Tours of "Thinking and Dreaming," a graceful little poem by Mrs M. A. Baines, showed promise of excellence in a wholly different style, in both instances eliciting the sympathy and applause of her hearers. Miss Barker enjoyed the assistance of several well-known vocalists, who contributed no little to the general attraction of the programme. Among these were Mdmes Liebhart and Marie Belval, Messrs Gerard Coventry and Frank Holmes. The last-named introduced a song called "Memories," the words by Mrs M. A. Baines, the music by Mr W. H. Holmes—both excellent of their kind. He sang it with genuine feeling, and had the advantage of being accompanied by the composer himself. Signor Tito Mattei played two of his most effective compositions for the pianoforte, and Miss Kitty Berger earned well-merited applause for her clever execution of a solo on the zither. The other accompanists were MM. Kuhe and Romano.

MISS LOUISA BALL, an "elocutionist," nine years of age, whose remarkable talent we have had several occasions to notice, on Saturday evening, June 28, at the Town Hall, Kilburn, gave "The Wanderer" and "Little Jim" of Mr Edward Oxenford and Mr Whittier's "Maud Müller," being unanimously called upon to repeat the last. There is little doubt that, if not overstrained, the budding talent of this very young lady will bear goodly fruit—so earnestly and intelligently does she utter the words imprinted on her memory. The recitals were interspersed with songs by Mrs Constance Arnott, who gave Sir Julius Benedict's charming ballad, "Rock me to sleep," with true expression, Mdme Marie Belval, Messrs Brocolini, Isidore de Lara, and Suchet Champion (encored in Mr Ignace Gibsone's serenade, "My lady sleeps"). Pianoforte solos were contributed by Signor Tito Mattei (warmly applauded in his "Espoir" and "Fête champêtre") and Mr Brownlow Baker, who was called upon to repeat Ignace Gibsone's "Marche Breillienne." MM. De Lara, Drew, and Gibsone accompanied the vocal music.

THE "Popular Promenade Concerts" have re-commenced at the Marble Rink, Clapham Road. At the second, on Tuesday, July 15, the singers were Mdme Edith Wynne, Misses Lavender, R.A.M., and Emilie Lloyd, Signor Brocolini and Mr Pearson. Miss Lillie Albrecht was pianist. The vocal music, selected from modern composers, included among other things Ascher's "Alice, where art thou?" (Mr Pearson), and Hatton's "Down in the deep" (Signor Brocolini). Miss Albrecht was highly successful in her own "Honneur et Gloire" (*Marche Militaire*), being thrice called, after her performance of which she substituted *Le Reveil du Rossignol*, also from her pen. The band played the overture to *Les Diamans de la Couronne*, a selection from *Le Caid* of Ambroise Thomas, and other pieces. Messrs Herbert and Talkin accompanied the songs.

MISS ESTA BOTTONY'S "Dramatic Recital" brought together a large number of her friends and patrons. Excerpts from Shakspeare, Ingoldby, Sir Walter Scott, &c., were rendered with genuine effect by the young lady, who possesses a voice both powerful and melodious. Miss Bottony was assisted by Mrs Edwyn Frith, Miss E. Kemble, Messrs Eugene Stepan and Edwyn Frith; the latter being encored in "Alice, where art thou?" The performance of a movement from Mendelssohn's Concerto in G minor by a young pianist, Miss Kineard, was much admired. Misses Lucy Stafford and Laura Grove also contributed piano solos by Schumann and Tito Mattei. Messrs Lansdowne Cottell and F. A. Jewson accompanied the songs.

## PROVINCIAL.

BRIGHTON.—Mlle Annetta Lardelli's "recital" of pianoforte music at the Pavilion on Wednesday, July 16, attracted a large number interested in the progress of this young artist, a daughter of the late Signor Lardelli, and pupil of Mr Emanuel Aguilar. The programme included compositions by Beethoven, Mendelssohn, Schumann, and Raff, as well as a romance, "Ophelia," a sonata for two performers, a transcription of "Chi me frena," and a War March by Mr Aguilar—all played in a manner alike creditable to herself as a diligent student and to her esteemed instructor. In the duet-sonata Mlle Lardelli was assisted by her brother, Signor Guglielmo Lardelli, also a pupil of Mr Aguilar. Two songs contributed by Mlle C. Lardelli obtained well-merited applause.

YORK.—The Annual Exhibition at Ampleforth College took place on Wednesday, July 16. In the evening a concert was given, under the direction of Professor Tugginer, in the Study Hall, when several of his compositions were introduced by professors and students of the institution. Among the most successful were a tenor song from his oratorio, *St Lawrence* (The Rev. J. P. McAuliffe), a "Galop Militaire" entitled "Victoire," and a Funeral March in remembrance of the late Prince Imperial. At the end of the concert the very Rev. Prior (T. S. Kearney) invited the company to acknowledge the services of Herr Tugginer with three hearty cheers—a request which was responded to unanimously.

BLACKPOOL.—Notwithstanding the uncertain weather, the attendance at the Pier "Special" Concerts last week was remarkably good. Mlle Francis Brooke and Mr Charles Abercrombie were the singers, the former winning most applause in Sam Lover's "Terence's farewell to Kathleen," Mr Abercrombie being no less successful in Beethoven's "Adelaide" (accompanied by Herr Glein) and Mr Blumenthal's new song, "Two Stars." "It was a mistake"—says the *Blackpool Gazette*—"to place Beethoven's unrivalled love song so near the beginning of the programme, as the pleasure which would have otherwise been the result of Mr Abercrombie's refined and artistic singing was considerably lessened by the noise of creaking boots and other concomitants of the late comers."

## Valeat Quantum.

(To the Editor of the "Musical World.")

SIR,—As I think the facts contained in this letter should be known to the musical profession, may I ask of your kindness the publication of the following statement in your widely circulated columns. My daughter, Miss Catherine Penna, was engaged by Mr Faulkner Leigh to sing at his ballad concert, at Highgate, last Wednesday evening, the 16th inst. An advertisement appearing in the *Times* and in the *Daily Telegraph* of the same day calculated to mislead the public and also to prejudice my daughter. I wrote a letter to Mr Leigh, in which I argued both positions. This letter was received in the course of the day, but nothing was said about it at the concert. On Saturday afternoon (19th) I received a reply, of which the following is a copy:—

"6, Montagu Place,  
Montagu Square, London, W.

MADAME.—Your impertinent letter of the 16th is before me.—and to wh. I sh'd have replied ere this, only have been away in the provinces.—I was sorry not to have seen you after the performance on Wednesday—as it was quite impossible for me to waste words on you before the concert was over as I had my singing to attend to.—Now as to your insulting letter to me complaining of your daughter's name being put second to Miss D'Alton—the advertisement in question was inserted without my knowledge by the manager A. Toulmin Smith, Esqre, I have nothing whatever to do with the hall beyond the engaging of the artists. As my time is a great deal to (sic) valuable to be taken up inditing letters to such an ignorant woman as you, I beg to say any further communication you may wish to make you will please address the Manager's Solicitor of the Company, Northfield Hall, Highgate, as I shall decline having anything further to say to you on this matter.—I regret to hear Mr Penna is so unwell and can only think that it was his indisposition alone which allowed him to sanction your sending me such an illiterate epistle. Faithfully yours,

(Signed) "FAULKNER LEIGH."

On receipt of the above I wrote to Mr Leigh, asking him to publish my "illiterate epistle," and telling him it was my intention to publish his letter to me. At the same time my daughter wrote to him, requesting that he would send her his cheque (as agreed) for her services at his concert. This morning's post (Monday)

brought both these letters under cover addressed to me, but without a cheque, and without note or comment. The envelope was sealed with black wax, and upon it was written "Urgent." It is said that large inferences may be drawn from small circumstances: The envelope was unstamped, and I had to pay twopence.

I think the facts as stated above speak for themselves; and I ask the favour of your publishing this letter, in order that the musicians of England and Scotland may know what sort of gentleman is Mr Faulkner Leigh. Yours very faithfully,

CATHERINE LOUISA PENNA.

44, Westbourne Park Road, 21st July.

## ITALIAN OPERA IN AMERICA.

(From a Correspondent.)

Mr Max Strakosch has just completed his arrangements for the fall and winter season of Italian opera in the United States. They promise a series of representations of unusual brilliancy. Mr Strakosch's *prima donna drammatica* is Mlle Teresa Singer, an artist whose Italian career has been remarkably successful. Mlle Singer's last engagement was fulfilled in Rome, and the *dilettanti* of the eternal city—who make up the most critical audience in Italy—were unanimous in their admiration of the latest representative of Norma and Aida. The soprano of the company is Signorina Bianca Lablanche, a young *prima donna* of American birth, who has won great distinction in Italy, and especially in Naples. Mlle Litta, the *prima donna soprano*, whose brilliant *début* in Paris caused Mr Strakosch to secure her services for America last year, has been re-engaged for the approaching season. Mlle Anna de Belocca, a very gifted and beautiful songstress, whose progress in her art has been continuous since her first appearance in London, is the contralto of the company. Mr Strakosch is quite as well provided for in respect of male artists. Signor Ricardo Petrovich, a performer of European reputation, heads the list of tenors, which includes, besides Signor Baldanza and Signor Lazzarini, two young and promising singers. Signor Storti and Signor Gottschalk are the baritones, Signor Castelmarty the *baritone basso*, and Mr Karl Formes the principal bass. The novelties announced are Boito's *Mefistofele* and Goldmark's *Queen of Sheba*, and the *répertoire* is also to be enriched by several of the grand compositions of the old school, which are become almost unfamiliar in the New World, as Mlle Singer is the first dramatic songstress who has been heard there for a good many years.

## LADY VIOLINISTS.

One would think that the violin would, early in its history, have attracted the attention of the female sex, requiring for its effective handling little muscular strength, but great adroitness and agility,—rather delicacy of touch than power. Yet as late as 1842 we learn of but few ladies having attained any remarkable proficiency in its use. Shortly after the above date the writer, then a pupil of De Beriot, had as fellow-students two young girls, Teresa and Maria Millanollo, whose pure and sympathetic tones yet linger in the hearts of the older generation of music lovers. These two sisters possessed a most astonishing genius for violin playing. Teresa, the elder, a pensive, demure maiden, excelled in compositions of a lyrical character, while the younger, Maria, who died when only thirteen, mastered with ease the most difficult compositions of Rode, Spohr, and De Beriot. Seldom did more engaging play enchant the public ear. Grace of execution, absolute purity of intonation, simplicity of expression, the charm of early youth, beauty and modesty, secured for the man unexampled and most deserved success. Teresa is yet living, the matronly wife of M. Parmentier, a distinguished officer in the French army. Incited by their success, others studied this instrument, until the number of lady violinists has increased sufficiently to justify our hopes that before long our string orchestras will be recruited from their swelling ranks. There is nothing to prevent their studying the viola, violoncello, or even double bass. By the addition of lady players our orchestras can but gain in neatness and precision—qualities essentially feminine. While we take pardonable pride in the many good players of the stern sex who sought our advice and studied with us for years, we should be remiss in failing to credit our gentler students with at least an equal degree of talent, industry, and success. We gladly espouse the cause of women's right to play upon all instruments of the orchestra, and to bring their fine faculties to bear upon the proper reading of our great symphonic works. Here in America the violin promises soon to rival the pianoforte in the constantly increasing numbers of its female votaries.

JULIUS EICHBERG.

TWENTY UNPUBLISHED LETTERS OF HECTOR  
BERLIOZ.\*

(Continued from page 457.)

The further we advance in this correspondence, the more confidential is the character we see it assume. The author gives way without restraint to the violence of his passion and the fury of his imprecations, excusable in a certain degree by the warmth of the strife, but none the less betraying a diseased and badly balanced mind. When reading certain letters of Berlioz's, or certain passages in his *Memoirs*, we should say that he had taken Hannibal's oath against the whole of musical society. But the worst is, in my opinion, that his outbursts of indignation do not always appear sincere, and that in his philippics we feel a sort of factitious irritation, a sort of assumed fury, by which in the end he himself allows his mind to be deceived. Such, however, is evidently not the case with the following letter, which bears internal evidence of its good faith, and expresses in a comparatively moderate form the hates of its writer.

LETTER XV.

Paris, 26th December, 1857,  
Rue de Calais, 4.

Mr dear Samuel,—It was indeed characteristic of a true friend like you to write me the letter I have just received. I understand all your uneasiness of heart and of soul. But, if that will console you, you must know I could describe to you quite as much of my own, arising from causes pretty similar to the causes of yours. I work hard, however, though, side by side with the artist in love with the Ideal, there is the critical spirit of one who observes the real world; who sees and pities the artist at work; who laughs at him; who ridicules his poetic illusions and his ardent aspirations. You have to give your lessons, which torture, madden, and humiliate you; I have to undergo a thousand torments, a thousand humiliations; to experience volcanic bursts of rage, among those with whom I am compelled to live, merely at the sight of what is going on in the world of idiots and blackguards which constitutes the world of art in Paris. You give lessons; we here receive them from every one; music is administered, governed, and disciplined by people who do not know the scale, and have no more feeling for our great art than Hottentots. The senseless pretensions of singers augment while their talent decreases. The public is pretty well completely indifferent to all serious productions of the intellect. People strive to gain money simply that they may gain more. Men like us, my dear Samuel, can only be galled, wounded, and irritated while living in such a world. What immense value then must each of us attach to the discovery of a being of his own race, of a soul which is sister to his, of a winged brother with whom he can fly to that brilliant corner of the heavens where love and poetry intertwined sing their sublime and eternal duet! By this you will understand what I feel when I receive your letters. Your fine portrait of Beethoven reached me yesterday; it will be doubly dear and precious to me, on account of the great man, and on account of you. I ought to have answered you at once, but I was worked up to a state of fever by a passionate scene in my fifth Act, and I really could not tear myself away from it. I finished it this morning, and once more breathe a little. I ask myself what acute disappointments and regrets I am doomed to suffer, when I shall have completely terminated this immense dramatic and musical edifice. And the moment is approaching; in two months, probably, the work will be finished. Where shall I then find the manager, the conductor, and the actor-singers I shall require? The opera will remain where it is, like Robinson Crusoe's large canoe, till the sea comes and floats it, if, indeed, there is a sea for such a work. I am beginning to think that the sea never existed save as the dream of shipbuilders. I have just seen Mlle Artot, who will soon make her *début* at the Opera. They speak very highly of her talent and voice. She desires to be remembered to you. Heaven grant that the habit of singing Italian cavatinas may not have injured her taste and judgment. I sincerely trust she may be successful. What you tell me about the new management of the Théâtre de la Monnaie may really be considered rather encouraging. If I ever have the opportunity of getting *Faust* up quite as it should be at Brussels, I shall be very happy to seize it. They are now engraving in Leipzig the piano and vocal score of my symphony of *Roméo et Juliette*; directly it is published I will send you a copy. This arrangement is very well done, and very playable (for two hands). Young Ritter accomplished the rude task. I made him touch up his version of the adagio, and I myself revised the work as a whole. I think it is exceedingly good. Farewell, my dear friend. I grasp your hand. Your very devoted

HECTOR BERLIOZ.

\* From the *Mémoires*.

Immediately after the above, in which we hear the hollow rumblings of suppressed anger, the hazard of the dates places the following, which preaches perseverance and resignation. In extra-nervous dispositions, like Berlioz's, such contrasts are not rare.

LETTER XVI.

My dear Samuel,—I am very glad my portrait pleased you; I think it the best that has yet been done of me. I have no news of the German edition of *Roméo et Juliette*, and do not know what retards its publication. Meanwhile, I have just corrected most carefully and minutely the French edition (grand score), and shall call on Brandus one of these days for a copy; by means of the exchanges I sometimes make with him of my works published by Richault and those belonging to him, I am able to have certain things. You will, therefore, soon receive this score. I sympathize, as you cannot doubt I do, with the torture teaching inflicts on you. A man must be very courageous to follow such a career. But everything connected, either nearly or remotely, with music requires courage. . . . There will appear to-morrow, or the day after, in the *Journal des Débats*, an article on Litoff (who has just achieved a great success); in it, I draw a picture, as sad as it is true, of the position of composers in France. I should like to cheer you up a bit, but I am doing the contrary. I myself am in such a state of depression, that what I write as well as what I say must inevitably show it. Luckily, there are now and then periods of intermission of which I take advantage to work. Yes, *Les Troyens* are nearly finished; I have only the last scene to write. To-morrow I am to read the book to some twenty persons. I did so last month to an assembly of our colleagues at the Institute. It produced a great effect; they think it fine. I wish I could make you acquainted with it. I have worked at it with extreme patience, and shall now make no more alterations. But how can we help having patience? I was reading yesterday in the life of Virgil that he took eleven years to write the *Æneid*, yet that marvel of poetry appeared to him so incomplete that, before dying, he ordered his heirs to burn it. Shakspeare re-wrote *Hamlet* three times. It is only by working like this that a man can produce anything great and durable. I think you will be pleased with my score of *Les Troyens*. You may easily guess what the scenes of passion and of tenderness, what the pictures of nature, calm or disturbed, are like, but there are some other scenes of which it is impossible for you to have any conception. Such, for instance, is the concerted piece in which all the characters and the chorus express the horror, the dread with which the recital of the catastrophe of Laocoon devoured by the serpents, has just inspired them; and then the *finale* of the third act and the last scene of the part of *Æneas* in the fifth. I have resolved to make an arrangement for piano of the entire work. It will be a critical study of the grand score for me, and I think must prove useful by causing me thoroughly to scrutinize the most secret recesses of the same. I care little what may eventually become of the work, or whether it is performed or not. My passion for Virgil and for music will have been satisfied by it, and I shall at least have shown what I conceive may be done with an antique subject broadly treated. Farewell, my dear friend; patience, perseverance, and, I will dare to add, indifference. What does it all matter? Your sad but devoted

HECTOR BERLIOZ.

Paris, 26th February, 1858.

Litoff's Concerto, mentioned in the foregoing letter, was evidently an artistic event. The following is what Fétis says of it in his *Biographie universelle des Musiciens*:—"At length, he" (Litoff) "went to Paris, where he caused an extraordinary sensation by executing his fourth Symphonic Concerto and some other compositions at a concert of young artists of the Conservatory conducted by M. Padeloup." As for the article which Berlioz wrote on the subject, and mentions to his correspondent, he did not think fit to give it hospitality in a collection of his feuilletons published under the title of *A travers Champs*. With respect to the readings of the book of *Les Troyens* to which allusion has been made, the first took place at M. Hittorf's. "The day before yesterday," says Berlioz, under the date of January 24th, 1858, "I gave a reading of the book at M. Hittorf's, our colleague of the Institute. There was a large gathering of painters, sculptors, and architects of the Institute, M. Blanche, Secretary to the Ministry of State, M. de Mercey, Director of Fine Arts, &c., &c. I had a genuine success; the work was pronounced grand and fine, and I was frequently interrupted by applause. In a word, this somewhat revived my courage to finish my immense score."\* Apart from a sally against the manager of the Opera, to which we shall return presently, and

\* Correspondance inédite, Letter xcii., p. 257.



a dart directed against Fétis, whose support Berlioz had previously been pleased to solicit, the following letter really contains some touching passages. We can understand that the difficulty experienced by him in getting his *Troyens* into the Opera, the doors of which were flung wide open to *Santa Chiara* and *La Rose de Florence*, and were soon to give passage to *Tannhäuser*, must have excited in him paroxysms of revolt against the unjust ostracism which obstinately pursued a French composer.

(To be continued.)

#### MASINI (NOT MAZZINI.)

(By "D. T." the Younger.)



Great artists, or perhaps we should say artists who, without being great, consider themselves so, are wont to put on high and mighty airs, especially when they are connected with the operatic interest. The story goes that a certain tenor, who is assuredly not a Mario, came to this country some weeks since for the purpose of fulfilling an engagement, and returned without singing a note, because his importance was not sufficiently acknowledged. He, great man, could not be expected to attend rehearsals, and if the conductor wished to see him let the conductor dance attendance at his hotel. Somehow these terms were not accepted, and the "great artist" took himself off without more ado. A similar story now comes to us from San Francisco. In that city a famous impresario and a baritone, not wholly unknown here, chanced to sojourn at the same time, and the manager, on business thoughts intent, desired an interview with the singer. Informed of this the "great artist" wrote a note which may be rendered in English thus: "The most celebrated first baritone di cartello, A.B., lives at No.—, of — street, and expects Mr C. at his house in case he has to make any communications." The manager, though somewhat taken aback, was quite equal to the occasion, and replied, "I never go and call on any artists who live in the Chinese quarter." So "the most celebrated first baritone" lost his chance of an engagement, and added one more to the many stories which go to prove that Nature distributes good voices quite at haphazard. No wonder that the operatic stage, deserted by Art, is given up to vanity and self-seeking.

#### THE KENNEDY FAMILY.

We read the subjoined in "Looker-on," in *The South African Diamond News*—

"I can fairly say, that since I have been on the Diamond Fields, I have never spent a pleasanter evening than I did on Monday last, listening to the Kennedy Family in their charming and novel entertainment."

Two sons of Mr Kennedy (Robert and James) have been studying in Milan for some months. Mr James made his *début* in Italian opera at the Teatro Guillaume, Brescia, as Enrico in *Lucia*, sustaining the character successfully for seven nights. On the seventh night Mr Robert made his *début* in the tenor part of the same opera, and the new Edgardo obtained flattering applause, more especially in the "Malediction" and *finale*.

#### O QUÈ NECIO, Y QUÈ SIMPLE!

The subjoined proposition has been received by a great publishing firm in New Bond Street:—

Feb 10th 1879.

SIR Mr Chappells a have been Studaing a little on Music, and a have aranged a few tunes for the volin, and a can feel My Self qualafied to Carry My arangements into Excusation, and a mean to Do So if a can get exposed of them.) a Will Be very happy to Sel the rights of it to you to Publish it Monthly or any Way it Would fit your Self) a can arange for varous instruments My arangments is 1 Set of Waltzes) 2 hornpips 1 Polka 1 Reel an Straphspay thay are very Simply and easy to handle

Please let me Know if you could take it an Whate arangments We could com to adress

Iron Works Dykehead Lanarkshire Scotland.

W. B.

*Dulcinea* (herself) *era una labradora del Toboso*. Messrs Chappell will doubtless entertain the proposition.

#### ROYAL ACADEMY OF MUSIC.

The Students' Orchestral Concert of this institution, given at St James's Hall on Tuesday afternoon, the 22nd inst., proved a source of enjoyment to the large audience attracted by its various claims and peculiar charms. To the believer in the progress of art in this country the occasion was particularly refreshing, for it brought home to the mind, more vividly than ever, the fact that our Royal Academy was fulfilling its high duties as head and chief of the musical schools of Great Britain. It needed not the Secretary's statement of increase of numbers, nor the Treasurer's account of improving balance sheets, to feel assured of its prosperous activity, for life is felt to be present in all its proceedings of late. The vitality that sprang from the genius of Sir Sterndale Bennett has been, in a thousand ways, communicated, by the generous heart and manly brain of Professor Macfarren, to the entire organization, until the whole society throbs and glows with life. The visitor on Tuesday afternoon felt influenced by being so near the swiftest and gayest current of life—the rushing, joyous stream of youth. And who is he, whether parent or friend, subscriber or critic, but needs must be carried away by the alluring tide? Youth turns the simplest merits into wide-stretched wings, and, clapping us on them, flies away with us out of sight and out of reason. And where is the croaking critic who would notice impediments in the way of success if he but use the vision of youth? Let there be but the least thread of hope, the eye of youth will see it. The prophet Elijah knew this, and, therefore, bid the hopeful eyes of the child to search the heavens for signs of blessing. By the interest shown there could not have been any amongst the audience, but who wished that the bright hopes which animated the hearts of the youthful occupants of the orchestra might in due time be fully and happily realized.

The orchestra was pleasant to look upon, for it was arranged with taste and judgment. Usually sight is not consulted; only let it be adapted for sound, and its end is thought to be answered. But the orchestral steward, having on this occasion such invaluable materials wherewith to make a show, as some two or three hundred fair English girls afforded, designed a really charming picture. The band, led by M. Sainton and Mr Amor, was encircled by rows of lasses clad in white with red scarf trimmings; the spell of beauty, broken by a line two deep of sombre-clothed youths, was resumed by rows of white-robed maidens, without, however, the decoration of roseate hue, until the organ case was reached. An arrangement, it must be granted, as simple as effective. Our public gardens are wonderfully improved by the skill of the horticulturist, and it is time our public orchestras received like attention—for what is the flower of the field to an English damsel? In front of the screen leading to the artists' room the professors of the Academy were congregated together. They evidently suffered to such an extent from anxiety concerning their pupils as to be unable to remain seated, but were forced, by the agony of their feelings, to stand the whole time facing the audience, with care overspreading their fine features and shining foreheads. By sheer instinct they, now and again, fell into such artistic groups as to lead many of the spectators to mourn they were not photographed on the spot. These gentlemen were unconscious, however, that by standing they were putting a bad example before the audience. Forgetting the English public were as imitative as a flock of sheep, they infected them with the mania of continually jumping to their feet. If a fiddle string snapped, up the crowd rose; if M. Sainton turned his head, or Mr Amor sneezed, up they darted; at the singing of the Creed ritualistic ladies stood erect, bowing at appointed places to the screen as to an altar. Loyalty, of course, made them leap to their feet when the Duke and Duchess of Edinburgh entered the hall; but nothing could excuse the folk getting upon the seats, and climbing on to the ledges of the walls in order to see the ceremony of distributing prizes. Much of this unseemly conduct might be attributed to the example set by the professors. On turning from the crowd of female students in the orchestra, the eye naturally sought, but sought in vain, for a representative of their sex in the professor's corner. How is this? Are there no lady professors in the Academy?

The programme contained four compositions by students, each of which showed, at least, the excellency of the system of instruction. Thorough mastery over grammar and form, with facility in the use thereof, can only be got by study and practice. Natural means, without much special education, may make a singer, but to be able to write a "score" demands, besides natural endowments, the labour of years. Mr W. G. Wood (Sterndale Bennett Scholar), in the first movement of his symphony, performed on Tuesday, certainly proved his command over rules of art. His thematic treatment of unaffected subjects displayed fertility of resources, finesse in application, and taste in arrangement; whilst firm unity of parts and

concentration of power revealed dignity of conception. The young gentleman, called to the front of the platform, received applause from the gratified audience. Mr Myles B. Foster, the student who in a song, "The Mother's Grave," next exhibited talents of composition, must be congratulated upon the choice of "words," which express a poetical idea in a charming manner. The sentiment of the subject caught by the musician is developed with tenderness, grace, and dignity. A fellow-student, Mr Arthur F. Jarratt, gave the song evidently in a spirit of sympathy, and secured for it the approbation of the audience. Miss Cecile Hartog (student) represented the fairer sex in the capacity of composer, and right well she acquitted herself. The mazes of the "score" seemed to give her no perplexities as she gaily tripped through those paths beset with difficulties. She brought to the tyranny of the orchestra themes so artless and fascinating that could not fail to get tender treatment. Brava, Miss Hartog! always coax the muse, leave others to bully her. The public would fain see this fair minstrel, and succeeded therein by clapping of hands, that brought her from the midst of white dresses and red scarves to the front of the platform. Mr Ernest Ford (student) supplied a specimen of another class of writing in his setting of the "Credo" for soli, chorus, and orchestra. The elevation of character demanded, when treating musically such a theme, was sought and gained by the young composer rather by the humility that is sensible of the vastness of the subject, than the ambition that would attempt to scale heights where even Mozart and Beethoven veiled their faces. Mr Ernest Ford must be congratulated upon earnest and sound work. Three instrumental pieces were included in the programme. Master J. Payne rendered the violin solo part in De Beriot's Concerto with remarkable fluency. In spite of several annoyances he retained his equanimity. First a string broke just as he was about to commence—this is an irritation which would make even the very proper captain of the good ship *Pinafore* utter a hasty word. Secondly, in the midst of a phrase the room rose—not to him, as the pit did to Edmund Kean, but to royalty entering the hall. Notwithstanding those distractions he played on without hesitation, and what is more, like a true artist; with feeling, execution, and undoubted mastery. One feature especially prominent in his playing is entire unconsciousness of merit. Retain this excellence, my lad! The moment you give the public to understand you think yourself clever, the charm will be gone. The other solo pieces were the *andante* and *finale* of Mendelssohn's G minor concerto, the pianoforte by Miss Maud Willett; and the *intermezzo* and *allegro* of Schumann's concerto, the solo by Mr F. W. Bampfyld. The lady's performance was characterized by delicacy and fluency; and the gentleman's by that perfect command of all the requisites to form a master of the craft. Both were well received; the latter, however, seemed an especial favourite. Miss Ada Patterson warbled Mozart's air from *Il Flauto Magico* with brilliancy, and seemed to enjoy revelling in the high *bravura* passages; and Mrs Mudie-Bolingbroke's rich voice and emphatic phrasing found full scope in an air from Bach's "Magnificat." Mr Davies gave an expressive reading of the tenor air from *St Paul*, the violoncello *obbligato* being played by a fellow-student, Mr Whitehouse, with a purity of tone and firmness of accent that promise well for his future career. He comes from a musical stock—his father being a highly respected member of the Westminster Abbey choir. The *sestetto* from *Così fan tutte* was well sung by Miss Amy Aylward, Mrs Irene Ware, Miss Clara Samuell, Messrs Sidney Tower, R. E. Miles, and H. D'Egville. Mr Walter Macfarren conducted the concert with consummate ability, no detail, however small, escaped his vigilance; all the numbers in the programme received his care, and every idea was indicated by his *bâton* with decision and clearness to an obedient and capable orchestra.

The Duchess of Edinburgh was present, accompanied by the music-loving Prince Alfred. Her Imperial Highness distributed the awards with that graciousness that ever characterizes her. The following students received prizes:—

The Lucas silver medal (in memory of Charles Lucas), Arthur G. Thomas. The Parepa-Rosa gold medal (in memory of Euphrosyne Parepa-Rosa), J. Hervet D'Egville. The Sterndale Bennett prizes—pursue of ten guineas—(in memory of Professor Sir William Sterndale Bennett), Margaret Gyde; second prize—pursue of five guineas—(presented by W. Dorrell, Esq.)—Alice Heathcote. The Llewelyn Thomas gold medal, Marian McKenzie. The Evill prize—pursue of ten guineas—Arthur F. Jarratt. The Heathcote Long prize—pursue of ten guineas—F. W. Bampfyld. The Read prizes—pursues of £25 and of £10—first prize, Tobias A. Matthay; second prize, Henry R. Rose. The Walter Macfarren prizes—silver medals to female members of the choir, and a purse of five guineas to a member of the band for largest number of attendances at choral and orchestral practice—(choir) Louisa Amor, Cornelia Andrews, Henrietta Austin, Susan Eadon Bacon, Bertha Connell, Margaret Gyde, Edith Lammimann, Annie Scates; (band) William C. Hann.

**Annual Prizes.**—Female Department.—Certificates of Merit to pupils who have previously received silver medals, being the highest award of the Academy—(Singing) Annie E. Bolingbroke, Ada Patterson, Clara Samuell; (Pianoforte) Edith Goldsbro, Dinah Shapley. Silver Medals to pupils who have previously received bronze medals—(Singing) Sarah Ambler, Irene Ware; (Pianoforte) Ada Hazard, Ethel Gregory, Margaret Gyde. Bronze Medals—(Singing) May Bell, Jane Brownlow, Effie Clements, Maude Cornish, Arianna Fermi, Alice Farren, Kathleen Grant, Amy Gill, Louisa Harvey, Alma Hallowell, Adèle Myers, Marian McKenzie, Kate Steel, Lily Twyman; (Pianoforte) Susan Eadon Bacon, Lydia Bentley, Catherine E. Bishop, Ettie Carr, Beatrice Davenport, Alexandra Ehrenberg, Lucy Ellam, Emily Elvey, Rosina Evans, Elizabeth Foskett, Amy Good, Amy Gell, Gwellean Thomas, Florence Taylor, Lily Webster, Maude White, Maud Willett; (Organ) Rhoda Barkley; (Violin) Kathleen Watts, Winifred Robinson; (Harp) Adelaide Arnold, Lucy Leach.

**Harmony.**—Certificates of Merit, awarded only to students who have previously received silver medals, Oliveria L. Prescott. Silver Medals—Myles B. Foster, William G. Wood. Bronze Medals—Thomas Cammack, Cecile Hartog, Charlton T. Speer. Male Department.—Certificates of Merit—(Singing) Arthur F. Jarratt, Robert George. Silver Medals—(Singing) W. H. Brereton, J. L. Hutchinson, James Grantley, Sidney Tower; (Pianoforte) Edwin Flavell, Percy Stranders; (Violin) John Payne; (Double Bass) Alfred Harper. Bronze Medals—(Singing) Benjamin Davies, J. Hervet D'Egville, George Leader, Richard E. Miles; (Pianoforte) William Darby, Ernest Ford, Edwin Samson, William G. Wood; (Violin) Frank Arnold, Arthur W. Payne; (Violoncello) William E. Whitehouse; (Horn) Charles F. E. Catchpole. Prize Violin Bow, presented to the Institution by Mr James Tubbs, for violin playing—Thos. Oldaker.

The following are awarded scholarships:—Westmoreland Scholar, Maud Cornish; Potter Exhibitioner, Alice Borton; Sterndale Bennett Scholar, William G. Wood; Parepa-Rosa Scholar, Marian McKenzie; Sir John Goss Scholar, Edwin Lemare; Lady Goldsmid Scholar, Beatrice F. S. Davenport; Professors' Scholars, (Violin) William Sutton; (Horn) Charles F. E. Catchpole. Balfie Scholar, George J. Bennett; Thalberg Scholar, Alice Heathcote; Novello Scholar, William Sewell; Mendelssohn Scholar, Maude Valerie White.

Previous to the awards being given the Principal, Professor Macfarren, spoke a few eloquent words, acknowledging the indebtedness of the Institution to their Royal Highnesses, and tendering thanks to others who had been serviceable to the Society. After the singing of the National Anthem the Royal party retired amid the cheers of the company.

PENCERDD GWFFYN.

#### MISS HAUKE'S ELSA.

(To the Editor of the "Musical World.")

SIR,—As an American, I have read with natural satisfaction the approving notices which have appeared in London papers of Miss Hauke's performance in *Lohengrin*. My gifted compatriot, however (with whom I have not the honour of being acquainted), is no stranger to Wagner's dramatic music, but rather, I am told, an adept in it. From my commonplace book I have extracted the enclosed, the reproduction of which in your world-perused journal, will help to make the fact more generally known, and at the same time much gratify—Your obedient servant,

ANASTASIUS HOPE BECKFORD.

Liverpool.—Adelphi Hotel, July 22.

(From the New York "Art Journal.")

In March, 1876, while Miss Minne Hauk was fulfilling an engagement at the Hungarian National Theatre at Pesth, Richard Wagner went to see the young *prima donna*, who was creating such a sensation in that city, and whose fame had already spread throughout Germany. Hans Richter was the conductor, and it was with that distinguished musician that Miss Hauk studied both *Elsa* in *Lohengrin* and *Senta* in *The Flying Dutchman*. In honour of the renowned composer, when he arrived at Pesth, these operas were given. Miss Hauk sang both parts, and for the first time in Italian, as the German language is not allowed at the National Opera House. After the performance of *Lohengrin*, Wagner, who was present, said he had never seen a better *Elsa*, an opinion in which Hans Richter and all the eminent musicians who had witnessed the performance, concurred. Hans Richter afterwards declared, in the presence of Mme Mallinger, Director Herbeck, and others, that she was the best *Elsa* on the stage. When Miss Hauk sang *Senta* on a subsequent occasion, Richard Wagner jumped up in his box and exclaimed, "Thank goodness, there is an artist who knows how to act and sing

according to the symphonic intentions of the author." The following season Miss Hauk sang the same parts in both operas at Vienna, in German, and her success was as emphatic as it had been at Pesth.

We have much pleasure in complying with our correspondent's request, though we hardly required the information contained in the extract from the American *Art Journal*, having read accounts of Miss Hauk's Wagner performances in the *Pesther Lloyd*, the *Neue freie Presse* of Vienna, and other German papers.

○. 3.

#### WAIFS.

M. Diaz de Soria is taking a holiday at Bordeaux.

M. Naudin, ex-tenor at our Royal Italian Opera, is at Milan.

Stagno is engaged for next season at the Teatro Apollo, Rome.

Verdi's *Requiem* is about to be performed at the Fenice, Venice.

Mr Packard has returned from America, completely restored to health.

Mancinelli, the well-known Roman *chef d'orchestre*, has been staying in Milan.

Mdlle Zaré Thalberg has been offered an engagement at the San Carlo, Lisbon.

Gevaert is composing an opera called *Le Cid Campeador*, libretto by M. Catull Mendès.

Mad. Ristori leaves Italy for a foreign tour this autumn. She commences at Vienna.

Marchetti's *Ruy Blas* will be performed in the autumn at the Theatre Royal, Dresden.

The Sixth National Musical Festival of Belgium, held in Mons, has gone off brilliantly.

Herr Martin Röder has composed an oratorio in three parts, entitled *Maria Magdalena*.

The Carnival season at the Regio, Turin, will probably be inaugurated with Sig. Catalani's *Elda*.

*Le Donne Curiose*, by Sig. Usiglio, will be performed next month at the Teatro Dal Verme, Milan.

An American contemporary informs us that the principal exports of Chicago (U.S.) are pork and preachers.

A new opera, *Sardanapalo*, by Sig. Libano, will be produced during the Carnival at the Teatro Apollo, Rome.

Gounod has written to the *Neue Berliner Musikzeitung* denying the report that he intends visiting Germany this autumn.

Mdlle de Reszke and her two brothers, tenor and bass, are at Warsaw, where they intend staying till the end of August.

Dr Sloman's cantata, *Supplication and Praise*, to be performed by the Norwood Choral Society during the ensuing autumn, is now in rehearsal.

The Teatro Re Umberto, Florence, is to be opened with Pacini's posthumous *Niccolò dei Lapi*, performed some years since at the Teatro Pagliano.

The Pope has conferred the Order of St Gregory the Great on M. Antonin Guillot, of Sainbris, for the services rendered to music by that gentleman during the last thirty-five years.

Bassi and Bottesini, now in Buenos Ayres, conductors respectively at the Teatro Colon and the Operahouse, have been named honorary members of the Quartet Society in that town.

A young lady graduate may, in after years, says the *Boston Courier*, forget the title of her pass-essay, but she will always remember how her white "pekay" dress was made and trimmed.

A Children's Company and a Coloured Company are now playing *Her Majesty's Ship Pinfore* to crowded houses in Boston (U.S.), the former at the Boston Museum and the latter at the Boston Theatre.

The following new operas will ere long be produced in Italy:—*Gabriella di Belle Isle*, by Sig. Maggi, at Manza; *La Fidanzata di Corinto*, by Sig. Manicassoni, at Bologna; and *L'Ultimo degli Abencerraji*, at Rome.

Franz Liszt has been nominated by the Pope Canon in Ordinary of the Cathedral of Albano. His entry on his new office will be celebrated with considerable pomp, and Cardinal Hohenlohe will take part in the ceremony.

Mr Robert Fischhof, the Vienna pianist, has written a song, to which was awarded the annual *Lieder-Preis* of one hundred ducats. The jury with one voice, *de jure*, recognizing his song as the best, it must, of course, be the best *de facto*.

ZURICH.—After a four years' break, the annual Festivals of the Swiss Cantons will be resumed here next spring.

THE manager of the Teatro Apollo, Rome, is in negotiation with Mr Gye's new *prima donna*, Emma Turolla.

MR W. DORRELL has left London to pass the summer season at his usual residence in Sussex. The health of the eminent professor is, happily, good, and his sojourn in the country is likely still further to invigorate it.

THE vocal star of M. Rivière's Promenade Concerts at Covent Garden, in October, will be the eminent American soprano, Miss Emma Thursby.

MDLLE ZARÉ THALBERG (with Mdme Angri) has returned to Barcelona, where it is her intention to remain for a time, having for the present declined engagements both for Lisbon and St Petersburg.

SALZBURG (from a Correspondent).—The Salzburg Musikfest will be given by the International Mozartstiftung at the Aula Academica on 17th, 18th, and 19th July. The orchestra will be the Hof Opern Orchester from Vienna, with Herr Hans Richter as conductor, and the artists engaged—Mdme Schuch-Proska, Countess Spaur (née Marie Möser), and Messrs Giller, T. M. Grün, Hellmesberg, Jun., Hofmann, Georg Müller, and Gollner of Vienna, the Brothers Louis and Willy Thern of Pesth, and Dr Kraus of Cologne (delayed in transmission).

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